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Editor Dorothy Archer
Production Bev Sidney
Advertising Paula Tsatsanis
Dance Calendar..Cornelia Nita

To contact the Editor, or to send calendar items, articles and other magazine content:
folkdanceronline@gmail.com

Proofreaders

.....Rachel Gottesman
.....Carole Greenberg
.....Adam Kossowski
.....Shirley Kossowski
Distribution.....Judy Deri

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Web Design: Noemi Adorjan
friendlyweb@gmail.com
Web Maintenance: Helen Winkler



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Cover Image: Brian Walker, Dorothy Archer (seated) and Cornelia Nita in their newly minted vintage costumes. See p. 25 for details. Photo: Sarah Boutilier; www.sarahboutilier.wordpress.com.

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A Fine Spread Sprinkled with Courtesy and Customs

by Dorothy Archer

Random thoughts. One: At a recent café, Jerry Bleiwas and Al Katz partnered for a dance which is unusual in folk dance groups, probably because there are so many more women than men. It is not uncommon for men to partner in English Country and contras where the gender balance is more even. Kudos to Jerry and Al for ignoring the custom. Two: When joining the line, the rule is 'know your group.' I once was told off at a group I was visiting for joining in the middle – it was done at home but not there. Going to the end is the safest, although some leaders like a strong dancer on the end, and don't start leading without asking the person at the head of the line if they are planning to lead. Three: In English Country and Scottish Country dancing and contras, etiquette is that couples should join at the end of the line – don't butt in. Four: Why must people wear fancy rings to folk dance when we hold hands and sometimes little fingers? Anything other than a wedding band or an iron ring is inconsiderate.

I hope you will enjoy the spread we have prepared for you this issue. There is not one, but two articles about dancing in St. Croix. Mirdza Jaunzemis, who dances folk, line, contra and English Country, and Maxine Louie, who dances English Country, contras, and Irish, and was spotted at the last folk dance café, have both sent their impressions of what must have been a very memorable week.

While we all know what an accordion is and might even have tried to play one, the article reprinted from *The Northwest Folkdancer* expands on any knowledge you might have had. We even have our own accordionist, Walter Rasiuk, who is connected with OFDA through his wife, Nina, who has danced with Don Heights dancers for many years. Walter has his own connections with folk groups. He accompanied the Russian Women's Choir of the Federation of Russian Canadians



Accordionist Walter Rasiuk.

for 60 years. He also has accompanied folk dance groups of Russia and Slovakia and folk choirs of Ukraine, Finland and Poland.

Did you know that OFDA produced cookbooks in 1985? We have included a recipe for baklava in this issue and will be including more in future issues because there are some wonderful selections and the books are out-of-print. However, we only have access to volume II so if you have volume I, please write out and send your favourite recipes. Also, let us know what you have tried and enjoyed in volume II.

Nancy Nies once again entertains us with a story from her travels and Sandy McCrimmon reminds us how much we enjoyed the Mid-Eastern café. Your toes will be tapping when you read the account of the Spring Festival in Chicago written by Ginger Northcott and Olga Sandolowich.

A charming speech by Lee Otterholt on receiving the National Dance Award rounds out the fare.

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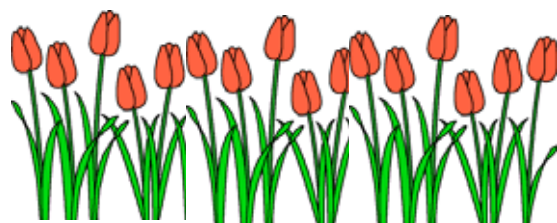
VIDEOS WORTH WATCHING

Sent by Gloria Mostyn, with the following note: "Worth sharing and watching again and again .. 15 minutes of wonderful choreographed folk dance accompanied by a short story of Igor Moiseyev."

https://www.youtube.com/embed/HtHB-r3QGsw?feature=player_detailpage

Video by Leon Balaban, taken at an Azerbaijani Dance Workshop in Toronto. <https://www.youtube.com/watch?v=03p59ZgQh4M>

A 102-year-old former jazz dancer sees herself dancing for the first time. <http://mashable.com/2015/04/21/woman-dancing-soundies-jazz/>



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If These Costumes Could Talk...

by Nancy Nies

In July 1992, I attended the annual conference of the American Association of Teachers of French—held that year in Strasbourg, France—and Paul and I both enjoyed the related cultural offerings. That's how we came to have two “up close and personal” encounters with the dances and costumes of Alsace. Only recently, with the aid of my photos and the website of the Haguenau folk group “Barberousse”, I've learned what two costumes we saw would have revealed about their wearers in the late 19th century.



Exploring Obernai, France, one afternoon, we happened upon an outdoor folk dance performance. (When the dancers invited spectators to dance, Paul leapt at the opportunity!) Paul's dance partner's black *coiffe* (the large bow covering her head) and dark, calf-length skirt decorated with a band of flowers would once have told the world that she was both single and Protestant. (A young Catholic woman would have worn an ankle-length skirt, red if she was single and dark-coloured if she was married. Her *coiffe* would also have indicated her marital status—red for single, and black for married.)

At the conference's farewell dinner, two folk dance groups entertained us. After an energetic performance, a young man smiled broadly as I snapped his picture. In the late 1800s, his costume—and hat decorated with fruit, flowers and ribbons—would have symbolized his passage from adolescence to manhood, indicating that he was newly conscripted into the military and about to leave home.

Costumes can tell you a great deal, once you learn their language!



Photos: Nancy Nies.

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Tropical Dance Vacation

By Mirdza Jaunzemis

If you wish to spend one or two weeks in the Caribbean and dance at the same time, this is for you! George Marshall (of Wild Asparagus fame) has been arranging for English country and contra dancers from the United States and Canada to spend some time in St. Croix, U.S. Virgin Islands. This was the 21st year for the event held January 27 to February 3. It alternates years between this island and Hawaii.

St. Croix is part of an archipelago of three islands once owned by the Danes, then called the Danish West Indies (St. Croix, the largest, St. John and St. Thomas, plus some minor islands). The U.S. purchased them from the Danes in 1916 and they are now deemed to be a non-self-governing territory administered by representatives from the U.S. government.

Upon arrival at the airport, we enjoyed lovely warm breezes and sampled Cruzan Rum while waiting for our taxi to arrive; we were then whisked to our condo on the beach about 30 minutes walk from Christiansted, the capital. I went for the English country dance week, and stayed in a condo on Sugar Beach with Maxine Louie, from Toronto, plus Sam and Sandy Rotenberg from Philadelphia.

Dancing took place every morning from 9 to 10:15 and every evening from 7:30 to 10:30 under a huge 47 by 107 foot circus tent with a 40 by 60 foot wooden floor which was excellent for dancing. The tent had no sides, so the breezes were able to blow through and keep us cool. We looked after our own breakfasts and lunches, but were treated to some superb suppers provided by local chefs: Mediterranean, Crucian, Mexican, etc. These were provided in the food tent, similar in design



Photos: Mirdza Jaunzemis.

The two tents: left for dancing, right for food.

to the dance tent, but smaller and with tables and chairs set out on the grass.

The band that spent the week with us was Bare Necessities - with a great repertoire of musical pieces. Our callers were Bruce Hamilton and Brad Foster, both well-known, who led us through some interesting dances. Bruce made a very true comment, applicable to all forms of dance, "Dancing is music made visible."



Bare Necessities band.

On the Friday evening the band had a night off, and in place of them local Creole dancers gave a Quadrille Workshop, an event that has become part of the week's usual schedule.



Quadrille night.

Other activities that one could take part in were a yoga class first thing in the morning, Qi gong sessions provided by Maxine, and, of course swimming, snorkelling, diving, kayaking, strolling on the beach, shopping, lounging by the pool, or visiting a former sugar cane factory within walking distance. Guided tours were also

available: bike riding in Frederiksted, the westernmost town on the island, visiting a botanical garden, taking a safari tour with a very knowledgeable guide, and visiting a plantation. I took a ride on the Schooner Roseway, a World Ocean School offering one-week sessions teaching sailing to underprivileged youth. In the summer it is in Boston. In addition, there is an avian sanctuary near Christiansted which I visited, where permanently

injured birds are cared for: cattle egrets, pigeons, pelicans, birds of prey. Toni Lance, a licensed bird rehabilitator takes care of them and also visits schools to give talks about these birds and their environments.

No dancing takes place during the hottest part of the day, but as you can see, there are many other things one can do. I would recommend this type of holiday if you are bored sitting at a resort - it's just the right combination of activity and relaxation.

In March of 2016, George is planning to offer a week of English country dancing in Hawaii, and then plans to be back in St. Croix in January-February 2017. So plan ahead!



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A Tropical English Country Dance Vacation

By Maxine Louie

For those who are just getting into the swing of English Country Dancing (ECD), there are weekend dances, and there are week-long dances where one can dance ECD every day 7 days in a row.

On January 27, 2015 I flew the very early American Airline flight to Miami, and from there to St. Croix, U.S. Virgin Islands for a tropical dance vacation located at Sugar Beach just outside of Christiansted. George Marshall organizes these vacations, with contra dancing every year, and ECD every other year. About 80 dancers, mostly from the U.S., with me from Toronto, Mirzda Jaunzemis from Hamilton, and a couple, Gary and Heather, from London, Ontario, along with 15 support staff, attended this year. These dances started 21 years ago, according to our roommates from the Philadelphia area, and they had come to almost all of them. I attended the ECD week four years ago, and was astonished to find that over 70 percent of dancers are repeat attendees.



The night skies, the temperature are all wonderful, considering the frigid temperatures and snows back home.

This is a great vacation with a good variety of activities: great dances, great dancers, great music and great calling. This year the callers were Bruce Hamilton and Brad Foster, with music by Bare Necessities.

At Sugar Beach, a huge outdoor pavilion, with a very danceable sprung wood floor, topped with a huge blue awning, open on the sides to allow the ocean breezes to waft through, was set up by the staff a week before the dance started.

Daily morning ECD classes from 9 to 10:15 with lots of tips on fine tuning the dances, start the day. There are many activities to fill the rest of the day, including snorkeling at the nearby tire reef, reading on the beach or airy balconies, walking the beach and over to the Princess Estates, a visit to town to shop (and where the dancers go wild over the cool dance dresses, skirts and shirts at Island Tribe and other stores). One can also choose to visit Buck



Open air dance pavillion.

Photos: Maxine Louie.



On a bike tour, at the site of a sea turtle nesting beach.

Island Underwater National Park on a snorkelling trip (with equipment and lessons), a guided bike tour on the other side of the island (not too hot as the ocean breezes make one very comfortable), guided island tours, visits to the aviary rehab centre, and even gourmet Crucian cooking lessons. There are guided kayak tours along Salt River, the site of Columbus landing in the New World in the 1490's, as well as night time bioluminescent water tours (when not too windy). Also, there

are numerous snorkelling sites on the island, Cane Bay being one that I visited this year, although the tire reef near Sugar Beach has a great assortment of fishes, manta rays, barracudas and octopus.

Extracurricular activities include: yoga every morning, two sessions of eight couple squares, gospel singalong on Sunday morning, and I led a daily Qigong (Chinese exercise routine) session .

Dinners are included nightly, with excellent food from local restaurants, and with amazing post dance snacks (both healthy, sweet, savoury and sinful). Evening dances are from 7:30 to 10:30, and never a repeated dance. It is lovely to walk up to the pavilion, lit up in the dark field. The dance culture is such that partners are changed after every dance, so there is ample opportunity to dance with almost everyone.



My Qigong class in assorted poses.

Our accommodations were beach side, and it was very relaxing to fall asleep with the ocean sounds and breezes, and to have coffee in the morning with the palm trees just beyond the patio.



My view with my morning coffee. And yes, that is a hammock just outside.

Regarding the dances we did, I think we will receive a list in the near future, but we did do The Introduction, Terpsichorante, Juice of Barley, Newcastle, and many more.

In 2016, there will be an ECD week in Hawaii, March 8 to 15, and then a repeat year in 2017 with first an ECD week, followed by a contra week. About 27 of the dancers stayed for both weeks this year.

About the Accordion

By Birgit Ages

*Excerpted with permission from The Northwest Folkdancer,
February 2015*

Accordion; squeezebox, stomach Steinway, button box. It has many names, but there are only two kinds of people – those who love it and those who hate it. It's hard to be neutral about the accordion.

But if you look at all the groups that were at a folk festival that we attended in Europe in 1989, what was the most common instrument in all the groups? From Egypt to Norway to Spain, and from Sweden to Lithuania to Italy, the instrument they all had in common was the accordion. (See <http://en.wikipedia.org/wiki/Accordion>.)



*Canadian accordionist, Walter Rasiuk, with his
120 bass, 10 switches piano accordion*

The accordion is enjoying a new-found popularity these days. There are different types of accordions, just as there are different kinds of people. There is piano accordion, which comes in various sizes from 10 to 120 bass and two or more switches; chromatic accordion, in B system and C system (Scandinavian); button box, in 1, 2, and 3 row versions (Cajun, Swiss or Finnish music); Steirische 2- or 3-row models (Austria); concertina (English or Anglo system) and bayan (Russian).

Some instruments have the same tone whether pushing or pulling, and some have different tones, as a harmonica does. That is the difference between the button box (different) and piano accordion (same).

A chromatic accordion has buttons on both sides of the bellows, but it's the same tone pushing and pulling. With the accordion, you have three things going on at the same time. If we don't always smile

while we are playing, it's because we are concentrating. The accordion is sort of like the piano. You work the left hand (bass) and the right hand (melody), and (bellows) the breath.

The accordion is a very versatile instrument and can play everything from basic folk songs to swing, jazz, and classical. As one of the ladies from the West Seattle Senior Center told me, "You can play everything from 'Mary had a Little Lamb' to Rachmaninoff." Nowadays, a lot of people use the accordion as back-up "filler" sound, and a rhythm instrument, but it is so much more. The good thing about the accordion is that you can play solo.

The accordion was very popular from the 1920s to the 1950s. People would go door-to-door and rent an accordion, and after six months, you could buy it. There were huge accordion orchestras and a lot of people were part of the accordion movement.



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2015 National Dance Award



Lee Otterholt.

Jim Gold of International Folk Tours sent the announcement that Lee Otterholt is the winner of this award which has been given to such famous folk dance teachers as Dick Crum, Mihai David, Michael and Mary Ann Herman, Yves Moreau, Ada Dziewanowska, Vyts Belajus, and Glenn Bannerman.

The award was made March 14, 2015 in San Antonio, Texas. Jim also sent Lee's acceptance speech, which is reprinted here with the permission of both Jim and Lee.

I have to tell you an embarrassing story about this National Dance Award.

The first time I came here to teach at the San Antonio Festival in 2004 I heard about this award and thought to myself, 'I wonder if they invited me to teach because they want to give me this award.' Well, needless to say, I did not get the award then. It went instead to someone named Mihai David? Anybody remember him? No? Just kidding, of course, Mihai! [Mihai was in the hall and was one of the teachers at the 2015 Festival as well.]

Funny, in 2004 I thought I might win this award and now I don't know if I deserve it, because ...

I have a theory. My theory is that everyone in the world is the best there is at something. EVERYONE is a world champion in at least one thing but some of us never get to know what that one thing is. I mean, maybe someone in this room tonight is the best – I don't know – the best Tibetan bell ringer in the world! But since we're not in Tibet and don't know anything about Tibetan bell ringing that person doesn't even know he or she is, or could be, the greatest Tibetan bell ringer in the world! But that spark is still in there, and if you look closely, you can see that spark in everyone. Every person you meet deserves respect and honor because that spark is there.

Or sometimes a person might find that they are very talented in something, but circumstances don't allow them to practice and use that talent. But that person still deserves honor and respect, regardless of what we see on the outside, because that spark is still there, inside.

I think of that when I see children, because when you look at a child you are looking at the future. Now that I am getting older I seem to be

seeing more in 4D: present, past and future all at the same time. When I meet someone my age, I can see the beautiful young woman or the mischievous young boy they were - and that they still are, inside. And when I look at a child I can see him or her, all at the same time, as a teen, a young adult, a mother or father. And I see, potentially, a future world champion. But if circumstances prevent that child from developing his or her talent, we all lose - and our children lose - and the world of our children is poorer because we are denying ourselves and our children of the benefit of their talent.

I was just lucky: I had a mystical experience when I was 23 years old. Something happened to me and a voice inside my head - one that I had never heard before and one I have not heard since - said just one word "Dance." To this day I do not know if that word was meant as a noun or a verb, a command, a prediction or simply a description of an inevitable reality. All I know is that from that time on the world seemed to twist and shape itself into forms that permitted me to flow through it by dancing. I don't feel it was my doing so much as it was the universe around me doing the shaping. So I don't feel I did a lot to deserve this award and can't really take a lot of credit for it. I was just lucky to discover early on the direction my life was meant to take and that the world allowed me to move in that direction.

In my case, dance has paid the bills, but that is not what is important. Money does not give life meaning. As far as I can see, we were put on Earth to help each other. That is what gives life meaning. Some of us can help others by becoming world class heart surgeons, the best in the world at fixing hearts. Some of us are just the best in the world at making those around us happier, not at fixing hearts but at making them a little bit lighter.

Whatever YOUR talent is I hope you:

- 1) Discover what it is,
- 2) Are able to practice and develop it fully, and
- 3) Can use it to help others.

Thank you.
Lee Otterholt



Lee supported by Mihai David, Mainewoods Camp 2010.

Photo: Bev Sidney.

Dancing from the Mountains of Lebanon to the Streets of Cairo: the OFDA Café, March 28, 2015

By Sandy MacCrimmon

See more photos on the OFDA website: www.ofda.ca/photos.html.

Photo: Bev Sidney.



Roula Said and Demetrious Petalakis.

While we sat down to eat our wonderful potluck dinner (lots of healthy salads, tasty meat and protein dishes and a selection of delicious desserts) the musicians – Arabic dancer, singer and musician, Roula Said, and multi-instrumentalist, Demetrious Petalakis – started to set up. Once Dabke master, Kranti, entered the room dressed in colorful pants and headscarf – very much the showman – we were assured of an entertaining evening.

Kranti started the evening with the Lebanese Dabke style. His movements suggested one of extreme agility and training. Although the steps he taught us were simple enough, as the leader he was able to demonstrate some remarkable gazelle-like leaps! Kranti held a bondaira in his right hand. It looked more like a rope than a scarf. Traditionally it included prayer beads as well. As he taught, the two musicians accompanied him – with Roula singing an ala dalouna folk song as well.

The dancers held hands and stayed close to one another, moving to the right sideways and facing the centre of the open circle. Kranti taught us four variations. The basic step – two or three crossover steps to the right (starting with the left foot and always in front of the right foot) was simple to grasp



Kranti teaching Dabke dance steps.

Photo: Alan Katz.

but not so easy to do – at least not repeatedly! This is because the styling required a very deep knee bend (plié) on the right (back) leg and after many repetitions one's right thigh and knee started to complain! The variations were all with the left foot. First, one stamp, second variation, two stamps and third, swinging the left leg forward before stamping. The dance can be done to six or eight counts. Another variation involved stepping forward (towards the centre of the circle) with the right foot and backwards with the left – a sort of seesaw movement, leaning forward and backwards with the body as well.

Roula's "Cairo" style was much freer and a lot more individualistic. Not done in lines or circles but moving anywhere in the room, we did a very relaxed grapevine (four steps) and two step lifts – movements we are used to doing in lesnotos – only in this style, hands are not joined but held up at shoulder height allowing wrist movements and snapped fingers. The same seesaw movement that we did in the dabke was done here but with more abandonment – shoulder shimmies when going forward on the weighted leg and a pelvic tuck and dropped hip (like catching a ball in your hip!) on the unweighted lifted leg when stepping back. Roula also taught us a hip-kick move which, she assured us, would always put us in the know at an Arabic social event!

Beautiful, charismatic Roula is well-known as a belly dance performer and teacher. She has a very special style that is calm, classy and elegant. It was because of Roula that I was able to keep my dance school for adults in Burlington from financial disaster. Her classes were extremely popular and students soon spread the word that belly dance was a very beautiful and artistic dance form. I wish to thank her for helping me in the past and congratulate her for organizing such an insightful and fun-filled workshop.



Photo: Alan Katz.

Baklava

Submitted by Henk van der Gaag to Ontario Folk Dancer Cookbook, v. II

1 lb. filo pastry
1 ½ lb. finely chopped walnuts
½ lb. butter

Syrup:

1 cup water
5 cloves
2 cups sugar
¾ cup honey
1 slice of lemon



Slowly defrost filo pastry in refrigerator. Unroll. Keep filo covered as much as possible with waxed paper or damp cloth. Melt butter. Put 3-4 layers of filo pastry into buttered deep baking pan. Brush pastry with melted butter and sprinkle with chopped walnuts. Alternate layers of buttered filo pastry and chopped walnuts until desired thickness is achieved, finishing with layer of buttered filo. Refrigerate for 10 minutes.

Cut baklava into pieces before cooking. Bake at 350 degrees F. for 1 hour.

Meanwhile prepare syrup by boiling water and adding remaining ingredients while stirring. Simmer for 5 minutes. Pour hot syrup over cooled baked baklava.



*Ensemble Balkanske Igrès: Dance And Music Of
Eastern Europe And The Mediterranean*

By Ginger Northcott and Olga Sandolowich

The 50th Anniversary Spring Festival was held at International House, University of Chicago March 26th to 29th. It began Thursday evening with dancers excitedly arriving from many parts of the United States and two dancers from Canada. The arrival of old friends, acquaintances and friends was met with hugs and much anticipation for a wonderful weekend.

On Thursday evening there were five master teachers who presented one or two dances. The dance teachers were Kete Ilievski (Macedonia), Ahmet Lüleci (Turkey), Nina Kavardjikova (Bulgaria), Ventzi Sotirov (Bulgaria) and Yannis Konstantinou (Aegean Macedonia). Many request dances were enjoyed throughout the evening as well. Unfortunately, Atanas Kolarovski, well-known internationally and much-loved teacher, choreographer, dancer, and musician was not able to attend the festival due to a nasty fall and injury to his legs. We missed him and look forward to seeing him at the 2016 Spring Festival (Atanas was featured in the [April issue of Folk Dancer Online.](#))

On Friday and Saturday there were many exciting workshops in dance, music and singing. Of special interest were workshops given by outstanding musicians Jim Stoyanoff (clarinet) and Chris Bajmakovich (accordion). Enjoyable singing workshops were given by Kete, Zoya Sotirova and the Trioda Ukrainina Trio. During lunchtime interesting culture sessions were given by the teachers. Friday and Saturday evenings, delicious buffet dinners were enjoyed at the nearby Salonica Restaurant.

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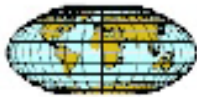
The concert on Saturday evening delighted the large audience who enjoyed 16 talented and colourful folklore groups. Many Balkan groups participated with much enthusiasm and high energy. Also included in the concert were talented, energetic dance groups from China, Poland, Ukraine, and Spain. The concert closed with a dynamic performance by Balkanske Igré. A standing ovation was given to all of the performers. The dance party followed the concert with a large group of highly energized dancers. The evening included four bands who kept the enthusiastic dancers going until the wee hours of the morning.

Congratulations and appreciation to John and Galia Kuo for their many years of dedication and commitment in the preparation and organization of the annual Spring Festival. The 50th anniversary was an exciting, happy and joyous occasion – a most memorable and very special celebration.



[Link to Jim Gold's website.](#)

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OFDA News...

- In March, wishing to enhance benefits to membership, the Executive passed a motion to offer a 25% discount on advertising rates for our members, to be effective immediately.
- Responding to member concerns following last year's AGM, the Executive agreed to post Minutes on the website. Minutes of the 2014 AGM were posted online early in December. For those who wish to review them prior this year's meeting, see http://www.ofda.ca/OFDA%20AGM%20Minutes%20June%202014_2.pdf.
- At our upcoming AGM we will, once again, be looking for people to join the Executive Committee. Those on the executive who do not have specific officer-level jobs, are called Members-at-Large and are elected for a two-year term. The Committee meets for approximately one hour, five times per year, just prior to the café events - not a large time commitment. Most of us have found these meetings to be quite painless, as we are truly a nice bunch of people. We would like to have understudies (or back-ups) for all jobs, so that each task can be shared. If you are interested and able to contribute and if you have any needed skills/abilities (graphic arts, promotion, decorating, computer skills, event planning, minute-taking, book-keeping, desktop publishing, etc.), please share your talents with the OFDA.



The Ontario Folk Dance Association's
AGM and Camp Review
Sat. May 30, 2015 from 6–10 p.m.



This evening is **Free** and open to all.

Non-members are welcome to attend, but cannot vote at the Meeting.

Memberships will be available at the door.

Our world class Annual General ~~Meeting~~ Get Together

- The GTA's favourite folk dances
- Food, Folk, Friends, Fun ... Free!
- Plus, we'll be reviewing dances from Waterloo Camp and for those who missed out on Camp, there will be teaching of some of the simpler dances



*Dancing will start at 6 p.m.
Potluck Supper at 6:30 p.m.*

Ralph Thornton Centre, Toronto
765 Queen St. E. (east of Broadview at Saulters);
elevator to 2nd floor, free parking available on side streets.
Info: e-mail ontariofolkdancers@gmail.com



The Grapevine

Photo: Bonnie Kinder.



Hamilton dancers on a hike by the Grand River in Brantford on Good Friday.

Please Note: the date listed for the OFDA AGM in the April magazine was incorrect; that aside, we've had to reschedule in the interim, due to a conflict of scheduling at the Ralph Thornton Centre. The new date for our **AGM & Camp Review Café is Saturday May 30, 2015.** See ad on p. 23.

Halina Adamczyk is now in physiotherapy recovering from the car accident she and Rick had in March. Rick's injuries were not as severe as Halina's.

Mirdza Jaunzemis was in Gatlinburg, Tennessee at a bridge tournament for the week of April 12-20. She achieved red points and a gold point.

Marylyn Peringer took part in the telling of *The Odyssey* with the Around Town Tellers in Nanaimo, B.C. in April. She then visited friends (including Maya Trost) in Vancouver and San Francisco.

Anna
Todorovich
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[Link to
Anna Todorovich'
website.](#)



The Grapevine...continued

Mary and John Triantafillou and daughter, Aphrodite, appeared with the Zdravec Dance Group which was a guest at the Ensemble Makedonka Concert, May 2nd. Zdravec is directed by Vlasto Petkovski who was featured in the April issue http://www.ofda.ca/FlipPDF/fdo_2apr15.pdf.



Photo: Allen Katz.

Aphrodite (far left), John (3rd from left) and Mary (far right).

Sheryl Demetro was hiking in the north of Spain in April and walked part of the Camino de Santiago.

Cornelia Nita, Brian Walker, Dorothy Archer, Kevin Budd and Peggy, Gary McIntosh, Maxine Louie, David Berman and Cathy Campbell attended a ball put on by the Toronto English Country Dance Assembly on April 17th. The event was celebrating the fiftieth anniversary of Assembly member Marianne van Ooijen's arrival in Canada from Germany. Marianne is a costumer and made 12 dresses and eight vests for the occasion (some of which are modelled in this issue's cover photo). Kevin Budd was part of the band and Cathy Campbell was the caller. For a short video of the toast go to <https://www.youtube.com/watch?v=ntCyksPkfHY>.

In early April Murray and Lavinia Forbes travelled by car from their home in Spain to attend a folk dance workshop in Albania. Murray had an unfortunate fall there, injuring his ribs – but he managed to soldier on through the workshop activities, and by the time of the return travels, through Serbia, Croatia, Italy and France, he was feeling much better again.



Rita Winkler will be playing the part of the Cheshire Cat in the DANI production of Alice in Wonderland. DANI participants, all of whom have intellectual disabilities, are very excited to be presenting this work, their third annual theatrical production. It will be held at 7:00 p.m. Sunday June 7th at Vellore Village Community Centre, 1 Villa Royale Ave., Vaughan. For additional information see <http://www.dani-toronto.com>.